

Concerto in C major for cello of Franz Joseph Haydn (Festival Strings of Lucerne, R. Baumgartner, conductor; Pierre Fournier, cellist; WNYC-FM)

There is not to be sure only one psychic distance from the point of view of the spectator (the point of view audience/proscenium) of an actual performance of a work of art performed for spectators in general from which that performance can be appreciated aesthetically by the spectator who is interested in/who is capable of appreciating aesthetically the performance of a work of art (the same is of course true from the point of view of the spectator of those works of art which are not literally performed). Similarly there is not certainly only one psychic distance from the point of view of the performance (the point of view proscenium/audience) of a work of art performed for spectators in general from which that performance can be given (the same is of course true from the point of view of the "performance" of those works of art which are not literally performed). Rather a range of psychic distances exists both from the point of view of the spectator (audience/proscenium) and from the point of view of the performance (proscenium/audience) a range of aesthetic distances one from which the spectator who is interested in/who is capable of appreciating aesthetically a work of art can regard a particular performance of a given work of art as an autonomous aesthetic phenomenon a range of aesthetic distances two from which the performance of a given work of art can be given if a particular performance of a given work of art falls within that range it will be possible for a spectator who is interested in/who is capable of regarding a performed work of art or any work of art as an autonomous aesthetic phenomenon to regard that particular performance as an autonomous aesthetic phenomenon. That range of distances from the point of view of the spectator includes in effect all those distances between on the one hand the aesthetic distance of the spectator who has decreased aesthetic distance to the utmost without however allowing aesthetic distance to disappear--were his distance to decrease any more the spectator would cease regarding the work of art dialectically and begin to regard it from a first-person perspective only were his distance to decrease any more the spectator would begin to contemplate primarily the message/the content of the work of art--and on the other the aesthetic distance of the spectator who has increased aesthetic distance to the utmost without however allowing aesthetic distance to disappear--were his